

**An Evaluation of Ramkumar Varma's
One Act Plays**

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Abstract

One act play is both an innovative and standardized component. The difference between a drama and one act play is just as a peculiarity that of a novel and a short story. As short story is not a brevity of a novel, one act play is not a representation that of a drama. At most it is confined to a period of one hour and ends in one act. In respect of this category we find similar components such as Vyayog, Prahasan, Bana as reflected in Sanskrit dramaturgy.

As the narrative literature has been influenced by the occidental works, that corpus of one act play has been relied on the aforementioned literature. The first one act play is considered as 'EK gunt' compiled by Jayshankar Prasad. Some scholars hold the view that 'Badal ki mrityu' of Ramkumar Varma is the first, while the others say 'karwan' of Bhuvaneshwar. However Ramkumar Varma can be brought forth as second to none after Prasad. Then there can be seen a new horizon of the one act plays in hindi after Bhuvaneshwar.

Next generation of the one act plays represent the works of Upendranat Ashq, Set Govindadas, Udayashankar Bhatta, Laxmi Narayan Misra and Laxmikanth Varma etc. It can also be observed an innovative way of writing this literature after the independence. Moreover, this item was much conspicuous since it was demanded by the electronic media and some presentations of schools, at that time. Taken as a whole, it is clear-cut that this literature is the most valuable component in the narrative literature.

Herein, my research centralizes on the critical aspects of the one act plays compiled by Ramkumar Varma and comprises of five chapters.

At the end in the conclusion of both the one act plays and their literature given by Ramkumar Varma to a greater extent.